

**THE CONCEPT OF GOD, HUMAN, AND DEITY  
BASED ON *KADA TO MINAA* IN FUNERAL CEREMONY – *RAMBU  
SOLO*’: IDEATIONAL MEANING ANALYSIS**

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**Abstract**

Applying transitivity system to identify the ideational meaning on *kada to minaa* narration is what the researcher does in this thesis. This research aims to reveal the concept of God, human, and deity in *kada to minaa* narration realised by elaborating Transitivity Analysis. The data are all clauses in *kada to minaa* narration in *Singgi*. In analysing the data, the researcher applies Immediate Constituent Analysis (ICA) method to categorise the elements based on transitivity, and referential method to figure out the representation of participant, reference of processes, and the context in circumstantial. The results show that several ideational meanings reveal the concept of God, human, and deity. God is defined as the one whom human worships and praises to and who has authority and power over human. Human is a creature who lives in the world, works hard, and always worship to God through funerals. While deity is the one who lives in heaven and who delivers blessing from God. Besides, the researcher also infers that the concept of God, human, and deity as a whole stating that God is the creator, while human is the blessed creature, and deity is the death souls from human.

**Keywords:** Systemic Functional Grammar, ideational meaning, transitivity analysis, and *kada to minaa*

## **1. INTRODUCTION**

Language has strong relevance toward its native's culture. The relevance can be linguistically on its tone, the notion of grammar, the level of speech, and the meaning that are constructed from Systemic Functional Grammar analysis from either spoken or written text. By considering this idea, the researcher tried to investigate the function of written text *kada to minaa* from Toraja by using Systemic Functional Grammar model analysis – ideational meaning to find expression and experience in the language.

*Kadato minaa* is derived from two words, *kada* meaning 'word' and *to minaa* which literally means 'knowledgeable person'. *Kada to minaa* is defined as higher register of Toraja language, uttered in the particular rituals such as in *RambuTuka* and *Rambu Solo* mastered by Toraja people (Waterson, 2012, p. 395). The researcher chooses *kada to minaa* narration because as spoken text, it

expresses customs in Toraja society, and is only uttered by knowledgeable person, *to minaa*, in particular occasion. The researcher expects that this research has contribution in the maintenance of Toraja's special language, *kada to minaa*.

*Rambu Solo'* is a funeral ceremony held by bereaved family towards the deceased. It is held for three or seven days in a broad yard. It is the way to praise, respect and express grief to the deceased, moreover it becomes the way to deliver the soul of the deceased into afterlife or *puya*. As spoken text, *kada to minaa* has special characteristics on expressing certain interests to communicate either Toraja people's life experiences or relationship among them in the scope of Toraja society. It has function as religious identity, since *kada to minaa* is uttered in particular stages in funeral ceremony, such as in opening funeral, welcoming guests, consoling bereaved family, praising the deceased, and retelling journey of the deceased's life particularly, and Toraja people generally.

*Kada to minaa* itself consists of three parts. The first one is *Singgi'*, that is uttered by *to minaa* to recite the life journey of the deceased particularly, and Toraja people generally (Yohanis Manta', 2011, p. 79). The second is *ba'dong* where the member of the family and friends of the deceased dance in a circle and perform the chant to honour the deceased (Waterson, 2009, p. 363). The third is *bating* that is also performed the chant of lament by the member of the family and friends of the deceased (Veen, 1966, p. 11). From three categories, the researcher limits the research only on the concept of God, human, and deity in *Singgi'* that contains ideas that describing human's life and the relationship between human and God, and human and deity. In this case, the scope is only concerning on the study of the ideational meaning on *kada to minaa*, especially on *Singgi'* that describes about the journey of human's life for these three purposes; (1) to reveal the concept of God in *kada to minaa* narration, (2) to reveal the concept of human in *kada to minaa* narration, and (3) to reveal the concept of deity in *kada to minaa* narration.

## **2. DISCUSSION**

This research is considered as qualitative method, since it aims to obtain brief description from one of linguistic unit – clause, rather than statistic result.

The data were derived from 134 clauses – *kada to minaa* narration, in *Singgi'* category on page 79 - 87, that is uttered by *to minaa*. *Singgi'* is used to deliver the deceased to afterlife or *puya*, when Toraja funeral ceremony - *Rambu Solo'* takes place. Therefore the data used were categorised as secondary data.

By applying purposive sampling technique, the researcher chose several clauses in *kada to minaa* in *Singgi'* that retells human's journey. Clauses, according to Gerot and Wignell, are categorised into two types, major and minor. Major clause has Predicator, while minor clause does not (1995, p. 83). So, the researcher chose major clause in *kada to minaa*, in order to examine the ideational meanings that are assumed have concept of God, human, and deity based on the beliefs of Toraja society.

The researcher applied transitivity analysis to figure out the concept of God, human, and deity, since it assigned crucial concept of semantic in SFG to evaluate representation of thing in the text (Halliday & Matthiessen, 2004, p. 288). The findings are explained as follow:

### 3.1. The concept of God in Toraja society

After analysing the data using transitivity system, the researcher found and categorized three ideational meanings from nine selected clauses that clarified the concept of God in Toraja society where *kada to minaa* narration comes from. In this part, the researcher found the concepts that God as the one whom human praises and worships to, who has authority over human, and who has power in deciding human's life.

(33) *na -tole tumangkesuru'*  
he once again praise God  
once again he praised God

Clause (33) is categorized as material process realized by verb *tumangkem* meaning 'praise' because of the indication of doing process. It is *nameaning* 'he' as the Actor, that represents human, which does process to an entity. *Suru'* is particular term that only refers to God. As supporting idea, circumstantial manner in clause (33), *tole* meaning 'once again' expresses that actor repeatedly does something to goal – God. Pointing to transitivity analysis,

the researcher revealed that the clause (33) indicates the processes done for God, with human as the actor 'he'. It assumed that human praises and worships to no one but God.

The Clause below expresses relational processes indicating that God does have authority over human,

(79) *tallangturanna -ki' Puang*  
bamboo selected we God  
we are God's selected bamboos.

Clause (79) is categorised as identifying-possessive clause, since it explains who God selected bamboos are by implied verb 'are' as the Process. The Token is 'human' represented by pronoun *-kior* 'we', while the Value is *tallangturanna-Puang* the value meaning 'God's selected bamboos'. *Tallangturannaki' Puang* is representation of who human is. Although these clauses don't explain God as main participant (through token and carrier), we are able to know that God has something to do with human existence. It clearly shows that human's life is on God's authority, for they come from God's forest. Those clauses discover who human is – metaphorically as God's selected bamboos,

Other clauses explain the concept that God power over human,

(86) *na-lambi' tandanallu' -na* (87) *to lampo' panganggean-na*  
he reach pass limit (poss)God determine it  
he has passed his limit God has determined it

Clause (86) has *na* or 'he' as the Actor that refers to human and *allu'naas* the goal. 'He' does process '*has passed*' meaning 'has come to an end', this process indicates that the human, attains a goal '*allu'na*' which means 'his limit'. It refers to the dead that human will pass. This clause reveals that human's life certainly has limit. Then, clause (87) shows what God as the Actor does action *lampo'* meaning 'has determined' to the Goal, which is *-na* or 'it' representing limit that has been discussed on clause (86). Appearing after process *panganggean* meaning 'determine', it reveals that God does control in deciding the limit. Furthermore, human as the Actor in clause (86), certainly passes his limit that is determined or deciding by God as actor in clause (87). The 'limit' refers to

human's life. So, these two material clauses, implicitly shows that God does have power in determining human's life.

### 3.2. The concept of Human in Toraja Society

Besides revealing the concept of God, the researcher also tried to discover the concept of human through ideational meaning analysis by using transitivity system. It is found that the concept of human implied in *kada to mina* narration refers to three main ideational meanings, where each of them comprehensively reveals how the human is created, how human, referring to the deceased whom people arrange the ceremony for, lives his life, and how human, referring to the death soul, achieves afterlife according to Toraja society.

#### The creation of human

(3) *tonene' men- deata -nna(5)to laen-laendadin -na*  
ancestors(pref) deity (suf)the one peculiar birth (poss)  
the ancestors (who) became deities the one whose birth (was) peculiar

Clause (3) is classified as Intensive Attribution clause. It has *to nene'* dealing with 'the ancestors' as Carrier, and *deata* meaning 'deities' as the Attribute. The Process points to relational verb 'became' derived from affixes in the original clause, meaning that the ancestors is characterised as deities. Then, clause (4), belonging to Possessive Attribution clause, characterises the Carrier *to dolo* meaning 'the one in the past' or the researcher named it as the forefather, as someone who has divinity or *kapungan* (as the Attribute).

Clause (5) is identified as relational process. It has Carrier *dadinna* meaning 'his birth' that is expressed in analysis as 'whose birth'. The Carrier, 'whose birth', indicates that the birth is belonging to someone or something. It has 'was' as the Process, Attributive. This clause has Attribute-intensive realised by *laen-laen* meaning 'peculiar' that states the entity of carrier itself, also additional participant, named Attributor with its important. The Attributor, expressing by *to* or 'the one' becomes an entity to reveal the Carrier. It expounds that someone's birth – referring to the forefather's birth is being marked comparing to others.

## Human's life

(26) *annakasselledadin -na*  
(conj) bigger birth (poss)  
then he (grew) bigger

Clause (26) is the part of Relational Process. It has Circumstance of Location– time *anna* as conjunction indicating ‘then’. The Carrier is ‘he’ derived from possessive marker *-na* in *dadinna* meaning ‘his birth’. It has *kaselle* pointing to ‘bigger’ as the Attribute. The Researcher employed verb ‘grew’ as Intensive Attribution in the clause, because there is no clear Process shown in the original clause. However, it helps the clause to be understood without breaking the meaning and idea. So, based on this clause, it shows that ‘he’ represents human that along the day grows up. As a result, it is stated that after being a human, he grew bigger and become healthy, for getting protected by pray and worship. This becomes evidence that he – human is blessed.

Other clause below reveals the idea that Human is characterised as a strong individual,

(41) *ma'- doke-dokerangka' -na*  
(pref) spears nail (poss)  
his nails (were) as like as spears

Clause (41) is Intensive Attribution, which has *rangka'na* pointing to ‘his nails’ as the entity that is characterised. The Process is realised by ‘were’, and the Attribute is *ma'doke-doke* meaning ‘as like as spears’ as the character of the entity. This clause characterises human’s nails similar to spears as weapon that are sharp and made of metal. Human is assumed has strong quality, since he is compared with spear that is strong, sharp, and made of metal. So, the researcher inferred that human is characterised as strong individual, for he is compared with something that is also strong.

## Human in Achieving Afterlife

Human in this discussion is represented by the deceased, since it discuss’ the journey of human after he pass away. Besides, the researcher also used term ‘the soul of the deceased’ that represents human when the context

concerns on eternal life. Ideational meanings explaining how human achieves afterlife are explained below.

(93) *tonnaupu'bisaran -na*  
 (conj) finish ritual (poss)  
 when his ritual finished

Clause (93) has verb *upu'* or 'finished', has *bisaranna* which means 'his ritual' as the Actor, and the Circumstance of Location 'when', indicated by conjunction *tonna*, that concerns on time as well. So, this clause states the idea of happening process that has been done, which is the ritual after the death. So it indicates that; when the funeral finishes, the soul of the deceased starts to reach eternal life.

Eternal life is described as a land of the death soul as the clause below that also shows the idea that the soul of the deceased lives with other death souls in Land of Souls

(98) *ul- lambi' mo Pong Lalondong* (99) *sola to bambanamukkun*  
 (pref) arrived (part) Pong Lalondong (conj) death soul live  
 (he) arrived in Pong Lalondong (he) lived with other death souls

From clause (98), the Actor is 'he' as the entity done the Process *ullambi* or 'arrived'. The Goal is *Pong Lalondong*, that Toraja people believe as "... the Lord of the Land of Souls, the Judge in the Land of Souls, who decides whether a soul shall be admitted, or not." (Veen, 1966, p. 70). While in clause (99), the Actor is also 'he' coming along with *mukkun* which means 'lived' as the Process. By the existence of the Circumstantial Accompaniment *sola to bambana* pointing to 'with other death souls', it reveals that clause (99) explaining the soul of the deceased lives with other death souls.

Furthermore, the clause below realises ideational meaning; the soul of the deceased will ascend the sky and turn to be a deity

(115) *"la laolangnganmo' langi* (117) *dadideata -modao*  
 (aux) go up (pron) sky become deity (part) (conj)  
 "I will ascend the sky there he become deity

Clause (115) is categorised as Operative Material clause. It has the Actor 'I', while the Process is indicated by *la laolanggan* pointing to 'go up' which has similar meaning to 'will ascend'. The Goal is *langi* or 'the sky' that is objected in doing process. Furthermore, Clause (116), identified as Relational Process, has I as the Carrier. The Carrier is adapted from clause (115) that has similar functions. The Process is *la dao*, known as Circumstantial Attribution that refers to 'will be'. By the Attribute *to palullungan* or 'on heaven', it infers that the death soul will be on heaven.

The analysis above infers that the death soul that is from the deceased will be ascend the sky to get to heaven, and in the heaven, the souls become a deity. So, the ideational meaning of the soul of the deceased will ascend the sky and turn to be a deity, is proven.

### 3.3. The concept of Deity in Toraja Society

After grouping the analysed clauses in similar meaning, it was found that there are three categories of ideational meaning that explains the concept of deity concerning on the origin of deity, where they live, and what their duty.

(119) *manda' na- takia' lemba'*  
 tightly(*pass*) hold (in the arms) triple stars  
 (he) was held tightly by triple stars

(120) *na- salungkubunga' lalan*  
 (*pass*) clasp Pleiades  
 (he) was clasped by Pleiades

Clause (119) has *natakia'* or 'was held' as the Process and *lemba'* pointing to 'triple stars' as the Actor. The Circumstance also construes this clause, it is identified by *manda'* which means tightly representing manner, specifically quality. Then, in clause (120), *Nasalungku'* which means 'was clasped' represents the Process, and *bunga' lalan* or 'the Pleiades' represents the Actor.

According to the explanation, all clauses point deity as the Goal, or object who get the doing process. The Actors refer to three objects in the sky, which are triple stars and Pleiades. By this finding, it may be inferred that deity does refer to a peculiar entity comparing to human who life in the earth. Peculiar entity refers



to something ‘strange’ and not common because the deity on this part is the entity that is hold by objects in the space such as triple stars andPleides.

(122) *la di- tulungmiralangngan*  
(aux) (pass) honour restup  
he would be honour

Clause (122) belongs to Relational Process, since it contains Intensive Attribution clause ‘would be’. The Carrier is ‘he’ representing the death soul that becomes a deity. This clause characterises the death soul as entity that is honoured ‘*ditulung*’. The Attribute is obviously *ditulung*.It reveals that The clause characterises deity as the entity that human put respect on.

Other ideational meaning, can be shown in the clause below,

(124) *annabeng -kitua’ sanda*  
he give us perfect blessing  
He gives us prefect blessing

Clause (124) has ‘*anna*’ or ‘he’ as Actor, this ‘he’ refers to the soul of the deceased in the funeral ceremony.The Actor gives (process of doing) –*ki* which is ‘us’ as the Recipient *tua’ sanda* meaning ‘perfect blessing’. The Recipient ‘us’ refers to people who attend the funeral ceremony. It may be inferred that through verbal process, the deity, from the sky, orders *to mina* that represent other human to accept perfect blessing from him.

### 3. CONCLUSION

By applying transitivity system to analyse the data, the researcher discovered some ideational meanings in *kada to mina* narration, concerning on the concept of God, human, and deity according to Toraja society. The ideational meanings conclude that God is the creator, since He has power and authority over human, deity is messenger who delivers blessing from God, while human is the blessed creature, who always praises and worships God and honours the deities as his ancestors and deliverers of blessing from God.

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